



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

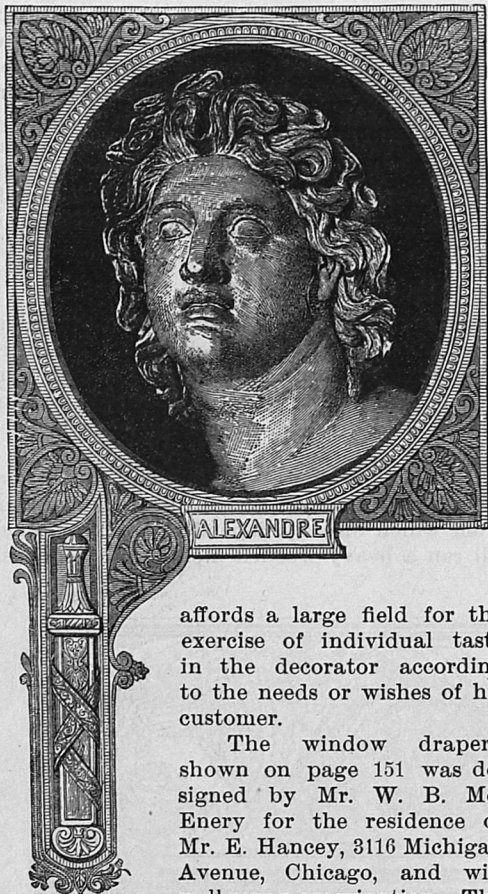
Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

RECENT DRAPERIES.

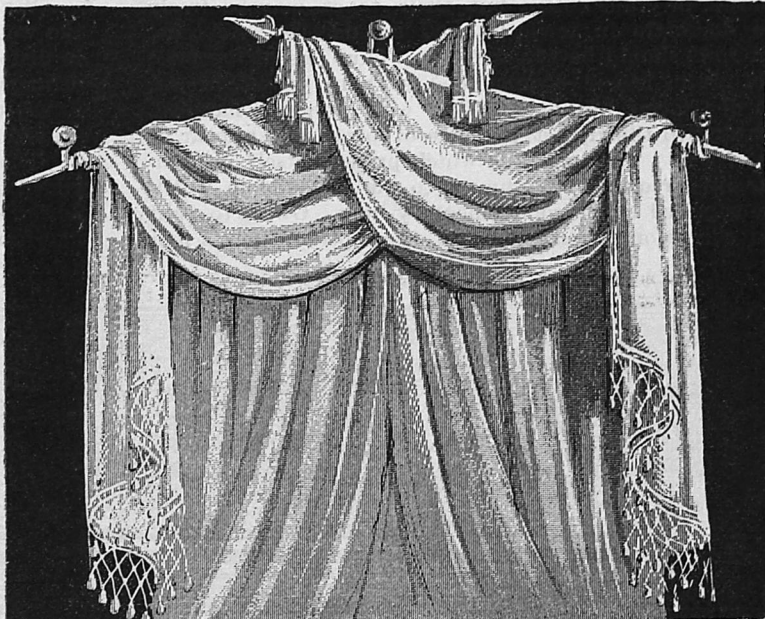


affords a large field for the exercise of individual taste in the decorator according to the needs or wishes of his customer.

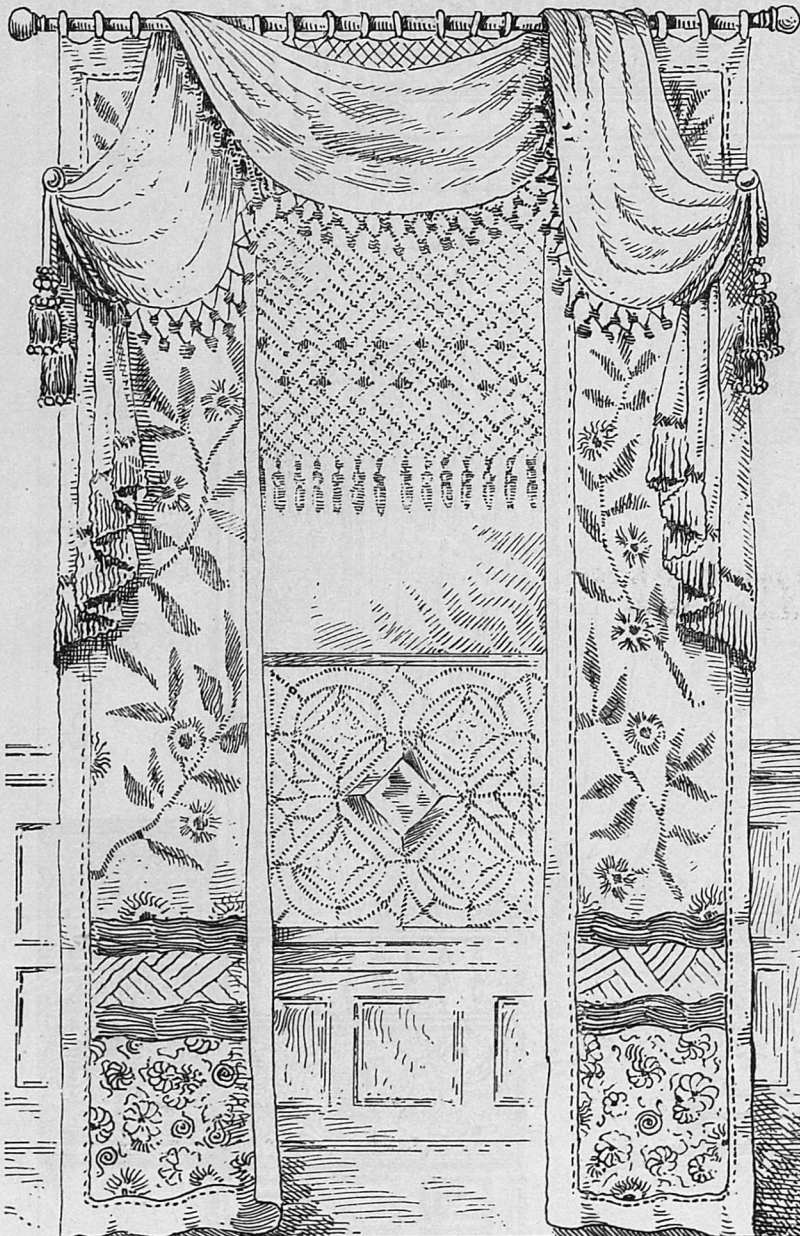
The window drapery shown on page 151 was designed by Mr. W. B. McEnery for the residence of Mr. E. Hancey, 3116 Michigan Avenue, Chicago, and will well repay examination. The heavy drapery over the stained glass is of fawn and faded shrimp brocatelle, lined and interlined, the lining being of about the same color as the faded

IN this and other pages we give several illustrations of drapery, covering a wide range of style and method. They are mainly the work of practical men, actively engaged in the decorative trades, and will serve not only as models and suggestions for others, but show the prevailing taste in matters of door and window hangings.

The upper engraving on this page is sketched by G. Clauer, of Frankfort-on-the-Maine, as an example of drapery in the style of the First Empire. Mr. Edward Dewson's suggestive drawing below needs no description. Beautiful and graceful as it is it



FRENCH DRAPERY, TIME OF THE FIRST EMPIRE.



SUGGESTION FOR WINDOW DRAPERY, BY EDWARD DEWSON, BOSTON.

shrimp shade in the goods. The short pole is of burnished copper, the only trimmings employed being the heavy centre tassels and the cord used to loop the hanging gracefully from the copper hook, which matches the pole, and a copper arm used to throw the right hand curtain in a graceful fold. The sash curtains, shirred on three-eighth inch copper tubing, are a faded blue floral design on a fawn colored ground, and fringed to match these colors. The side curtains are looped high and the centre ones to the ordinary height, as shown in the sketch. The wood work is natural cherry, the stained glass low in tone, and the whole is very soft and pleasing in effect.

The design for a modern bay window decoration is by Mr. C. W. Clark, of Lord & Taylor's, and is intended to represent a treatment for the ordinary space across the bay window. The wood work would be very effective if of oak combined with bronze grilles in the side panels, although it could be of the same wood as the rest of the room. The top panel is to be carved, as also the bottom panels on each side. The frame requires no drapery beyond the regular lace or heavy curtains at the bay windows. A statue placed in centre, with a Moorish lantern suspended from the ceiling, would add greatly to the effect. The cost of the frame is estimated at between \$300 and \$400.

As a curiosity we reproduce on page 152, from the "Magasin du luxe et du gout," a curious piece of drapery of French design and dating about the beginning of the present century.

THE curious examples of Japanese art illustrated on page 162, are from the collection of Messrs. Rottmann, Strome & Co., of London and New York. The screen on the left consists of four panels, superbly embroidered in richly colored silks on a silk ground, the frame being of teak, carved and inlaid with metal work. The large panel is embroidered in gold thread on a sort of canvas made of hemp, and represents the victory of a six-armed hero over a demon. The smaller panels consist of lacquered ground inlaid with metals, ivory and mother of pearl. They as well as many others like them in the collection would make superb panels for modern furniture. The vases are of Imari and Kaga work of our own time.

A visit to the collection cannot fail to repay any one interested in the wonderful art of the East, and especially those of our readers engaged in the manufacture of fine furniture. Some exceedingly fine cabinets and other movables are also to be seen at the warerooms in this city.